THE EVENING TIMES.

FRANK A. MUNSEY

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A WELCOME FOR MR. SHEPHERD.

Alexander R. Shepherd, it is said, will return to Washington within a few months to reside. Alexander R. Shepherd should be heartily greeted by the citizens of the Capital. For "lifting this city out of the mud"—which was his proud achievement—Alexander R. Shepherd had a deal of mud thrown at him.

In some respects, Shepherd was like L'Enfant, whose remarkable genius created the Washington municipal design. L'Enfant was determined that short-sighted utilitarianism should not make a botch of his superb plans. The narrow-minded of that day sought to alter them for selfish purposes and temporal profit.

Shepherd also boldly refused to halt his scheme for the regeneration of the city at the behest of conservative commercialism.

L'Enfant went into broken-hearted retirement. For years Shepherd was reviled as L'Enfant had been.

The beautiful Washington of today is the result of Shepherd's uncompromising and victorious campaign. The more beautiful Capital of the future will be due in a large measure to the grit and determination of this man who was so gravely misunderstood.

Therefore, when ex-Governor Shepherd re-enters the portals of the city the people should give him a welcome that will make him feel at home and also make amends for the injustice done in the 70's.

It is to be hoped that the leaders of local action will take up this idea at once and develop it as the new spirit of appreciation and courtesy dictate.

THE MACE OF THE LORD MAYOR.

Great interest was shown by the judges of the court of claims in their inspection of the silver sceptre or mace which is to be carried by the lord mayor, subject to the King's approval, at the coronation of Edward VII. This emblem of the lord mayor's authority was borne in the coronation of George IV, since which the lord mayor has taken no part in the procession. The staff, about eighteen inches long, is composed of crystal, cut and channeled, with alternate bands of gold in which the channeling is continued. These channels in the crystal are filled with thin fillets of gold, and the gold divisions are decorated at intervals with eight strings of large seed pearls. The coronet is composed of four crosses and four fleurs de lis, and decorated with three rubies and three sapphires, besides six very large seed pearls and other pearls arranged in groups. There is no record of the time when the curious relic was originally made; but in its present shape it has been assigned to the early part of the fifteenth century.

In the early part of the nineteenth century the mace was entrusted to Messrs. Rundell & Bridges for repairs; these authorities stated that the coronet was made of an alloy not used in art manufacture since the Conquest. The fleurs de lis ornamenting the coronet are thought to have been added about the time when the Plantagenet kings first set up their claim to the throne of France, probably in the reign of Richard II. There are four city swords formerly carried on state occasions—the sword of state, the black sword, probably made in the reign of Charles II, which was carried in Lent; on January 30, as a memento of the death of Charles I; on September 2, in remembrance of the great fire in London, on a death in the royal family, and on all fast days when his lordship should go to St. Paul's; the Sunday or pearl sword, named from the nature of its ornaments, used on occasions of ceremony or festivity, and the common sword to go to the sessions, courts of aldermen, common council, etc.—London Chronicle.

The Player Folk.

Percy Haswell, the former leading lady of the Lafayette Square Stock Company, and at present at the head of her own organization at Chase's Baltimore Theatre, is mentioned as one of next season's crop of stars. Henry B. Harris, it is said, will undertake the task of making a luminary of Miss Haswell.

Miss Haswell is more popular with Washington audiences than any other stock actress who has ever played with a local company, with perhaps the single exception of Blanche Bates, and the theatregoers of the Capital will always hold the one-time leading lady of the Frawley company in high esteem as a versatile and admirable actress. Miss Haswell won a large circle of admirers here by her genuinely uniform performances. There was nothing really brilliant about her work as a member of the Lafayette company last season, but when compared with the other leading women who have appeared at the Berger house her merit stands forth very prominently. Miss Haswell is almost as well known to the general theatre patrons of the country as to those who go to the playhouse in Washington, for she was a member of William H. Crane's company for several years, was with the Daly company for a while and played in this city with Otis Skinner in "Prince Otto" just before she joined the Lafayette forces.

Manager Harris will send Miss Haswell on the road in "A Royal Rival," which was used last season with conspicuous success by Annie Russell. If Mr. Harris had had his pick of the native actresses, it is doubtful if he could have found a better equipped woman to succeed Miss Russell than Miss Haswell. She is an ingenue of excellent methods, and it is quite safe to assume that she will give a performance that will not suffer much by comparison with Miss Russell's.

Mr. Harris seems to be budding forth as a manager with unwonted energy. Only a few days ago he announced that he would soon present Robert Edeson as a star in a dramatization of Richard Harding Davis' story, "Soldiers of Fortune," and now comes the news of Miss Haswell's starring venture. Mr. Harris, it may be recalled, was the projector of "The Last Appeal," the Dritchstein play that did not appeal to the general public with enough force to warrant the manager in paying salaries in return for the honor of playing to almost empty houses

AMELIA BINGHAM.

Whose latest play, "Lady Margaret," is not a success and will soon be replaced by "The Climbers."

Change At the Bijou.

Proprietor Wegefarth of the Bijou Theatre is contemplating a very radical change in the conduct of this playhouse. The success of the ladies' matinees at the Bijou on Friday afternoons has convinced him that the women folk of the city like good burlesque of the clean and clever variety, such as is furnished by the stock company at his house, and if the smoking were prohibited at every performance the feminine portion of the audience would undoubtedly be of considerable size. So he has about decided to do away with the smoking for good and all, and make the theatre an essentially family amusement resort, with the same vaudeville and burlesque features that have proved so popular with male audiences this season.

The name of the theatre, too, will be changed, and it will probably be called the Empire.

The house will be completely renovated and with the inauguration of the new policy there will be nothing to remind the patrons of the old Bijou. It is a very daring venture to make in the middle of the season, but with the strong attractions of a vaudeville, musical comedy, and burlesque character that Mr. Wegefarth has booked, he is confident that the change can be made with much profit, not only to the theatre's clientele, but to himself as well.

* * *

The youngest member of the "Ben Hur" company is the young woman who plays the part of Tirzah. She is Helen Prindiville and this is her first season in theatrical work, although she had a brief experience with the "Lorna Doone" production that was presented in Chicago last summer, with the idea of introducing Olive May of the "Arizona" company as a star.

Miss Prindiville's part in "Ben Hur" is not the most important, but it is a very trying one, and the fact that she plays it so intelligently and with such an evident appreciation of its possibilities is quite a tribute to her abilities.

There are more experienced and older actresses who might be able to play Tirzah to the satisfaction of the average audience, but the captious Miss Prindiville's contribution is one of the best in the performance.

The young actress' mother is a well-known Chicago newspaper writer, whose nom de plume—Carroll Dane—is attached to one of the most brilliant departments of the "Record-Herald."

LEGEND OF THE STONE OF SCONE.

Romance Connected With the Celebrated Throne Chair of Great Britain.

By CHARLES EDWARD LLOYD.

Visitors to Westminster Abbey will notice in a niche not far from the crypt containing the tombs of many of the later kings and queens of England two battered oaken chairs. The newer of these was made for the first dual coronation in that majestic Minster, when William and Mary were crowned together. The older is the original throne chair. The seat encloses the Stone of Scone, now nearly split in two, and otherwise very much damaged.

This Stone of Scone has a wonderful history, and, if tradition can be depended upon, has visited almost as many lands as the Union Jack of today floats over. For nearly two thousand years, however, it has borne its present name, the Stone of Scone.

The town of Scone, situated on the east bank of the Tay, in Gowrie, was the capital of the Picts. It was first called the Stone of Destiny, and was reverently kept at Scone "for the coronation of the kings of Alban," until Edward I of England conquered Scotland and carried it to Westminster. Many of the later kings of Scotland, notably Malcolmn Canmore, Alexander III, Robert Bruce, and James I, were crowned there, as well as Charles II, in 1651.

The stone is said to be the one on which the head of Jacob rested at Bethel, when, in a vision, he saw the gates of heaven open and angels descending. The Hebrews carried the stone with them into Egypt. Later the son of a king of Athens came to Egypt and married Scota, daughter of a Pharaoh. He and his princess became alarmed at the fame of Moses, and fled, with what was then regarded as a mighty talisman, to Sicily or Spain. From Brigantia, in Spain, it was brought to Ireland by Simon Baruch and placed on the hill of Tara. Here it was known by a Celtic name which, being translated, means "Stone of Destiny."

The kings of Ireland were made to stand on it, for if the chieftain was the true successor to the crown, the stone was silent; if a pretender, the stone was said to roar like thunder.

Fergus, the founder of the Scottish monarchy, brought the stone from Ireland to Castle Dunstaffnage, where the hole in which it laid is still shown. The stone was taken to Scone by Kenneth II and placed on a raised plot of ground, where the last battle with the vanquished Picts was fought. It was the privilege of the earls of Fife to place the kings of Scotland on it. Perhaps it will be regarded as a coincidence that the Earl of Fife is the son-in-law of the present King, and that his descendants may one day sit on the Stone of Scone.

Edward of England, having hung the coronet of Powis, Prince of Wales, before the Confessor's shrine, wanted to add the Stone of Destiny to his trophies. Standing on it, he was crowned King of the Scots. His last service to Westminster Abbey was to place it there in the chair which now contains it—"a fragment of the world—old Celtic races embedded in a piece of Plantagenet oak." Edward originally intended the chair should be made of bronze, and the work was actually begun by a skilled artificer named Adam, but history does not state why it was eventually made of wood.

The Scots tried hard to recover the stone, and, by terms of a treaty, succeeded in securing some of the relics Edward had carried off, but the sacred stone was not permitted to leave Westminster Abbey. It has been taken out of the Abbey but once. That was when Cromwell was installed Lord Protector in Westminster Hall. On that occasion a pretender and usurper sat on the Stone of Scone, or "Stone of Scotland," as he called it.

It is a link which unites the throne of England with Tara, Iona, and Scone. St. Edward with the Conqueror, the Celt, the Saxon, and the Norman.

When James I was crowned, the Scots believed a prophecy said to be inscribed on the stone had been fulfilled.

Bloody Mary refused to use the coronation chair. She believed all virtue had departed from the Stone of Destiny either because of the heresies of her father and brother or more probably because of the pollution it had received when Anne Boleyn was crowned Queen of England by the Archbishop of Canterbury shortly after he had pronounced the sentence of her (Mary's) mother, Catherine of Arragon. She used a chair sent by the Pope for the purpose, which is now in the Westminster Cathedral.

The coronation of Queen Anne Boleyn was most brilliant. She was crowned with St. Edward's crown and held his sceptre seated on the ancient coronation chair which had been placed on a dais in Westminster Abbey where all London might see the beautiful young bride Henry VIII made queen with a pomp and ceremony almost unparalleled. No other wife of this fickle monarch ever enjoyed such distinction. Queens are human and this incident must have rankled in Bloody Mary's mind.

The ampulla is another accessory to the coronation about which there is a legend. It is in the shape of a golden eagle. It was given to St. Thomas of Canterbury during his exile by the Virgin Mary and by her filled with holy oil with the promise that any Kings of England anointed with it would be merciful rulers and champions of the church. This ampulla is the only one of the ancient coronation relics displayed among the royal emblems in the Wakefield or Record Tower.

THE WOMAN'S CLUB MOVEMENT.

By Mrs. JENNIE DE LA M. LOZIER.

The origin of the idea of a club for women may safely be said to have emanated from the mind of a woman journalist, and, fostered by her companions-in-arms, led to the founding of a club for press women. It soon became evident to these pioneers of advancement for the sex that it would be of immense advantage in the discussion of the affairs of women to extend their membership privileges beyond the confines of journalistic limitations. Accordingly, there were brought into the fold women from all walks of life, educators, physicians, writers, and thoughtful, studious, self-supporting women in every phase of work.

The early movement in club formation met with immediate opposition, ridicule, and often obloquy, particularly from the average husband, to whom the idea was new and strange, and whose domestic conservatism blinded him to the distinct benefits it ultimately proved to hold in store, not only for the wife, but actually for the husband himself. However, steadily and surely the movement gained strength, clubs were formed in city town, and village throughout the country, and finally Sorosis, in about the twenty-third year of her life, called together the first national congress. The General Federation of Women's Clubs, which since has regularly met in biennial convention in our chief cities, New York, Denver, Milwaukee, Atlanta, and so forth, and incidentally, it may be mentioned, has selected for its next sitting a city on the Pacific Slope—Los Angeles, Cal.

From the mother organization were formed State and Territory federations, subdivisions of these into geographical sections, and even minor associations of the various clubs in closer inter-city communication for the convenience of those too far removed from the main centres to send delegates to the federal convention. There are at present in the State of New York 30,000 members, represented by 200 clubs in the State Federation.

It is astonishing how much is being accomplished by this movement, and how far the club woman has spread her influence for good. Sympathetic interchange of ideas among all conditions of the sex and helpfulness rather than amusement, being the purpose of women's clubs, has led to the formation of village and city improvement committees, to the founding of kindergartens, to the employment by capable women of much time and energy, to the bettering of educational facilities, and recently one of their greatest undertakings is looking toward the establishment of an industrial school, not for the wayward or indifferent, but for honest, good girls, earnest and sincere in their intent to learn a trade or profession, which will make them self-supporting.

Such an institution is not to be found under State control, but has been left to the brains and energy of women's clubs to form; and it now remains for the authorities to come forward with assurances of appropriations to support the project. Appeals to the Legislature in behalf of the movement have not as yet proved successful, some of the members displaying more or less enthusiasm, others apathy, and not a few opposition; so that the matter for the present is held in abeyance.

Civic improvement, betterment of domestic conditions and the astonishing advancement of women in the past few years, these and many other material advantages may be attributed to the efforts of the club woman, who has so successfully carried on her work and established herself as a permanent factor in this busy life that the future of the club woman would seem to lie, not in the continued existence of women's clubs, but in the coming to life of a new organization in which the sexes shall unite upon an equal footing—a club for men and women.

FASHION.

By MARGARET JOHNSON.

This Fashion's a whimsical sort of a sprite;
Her ways, I confess, are too much for me, quite!

Lavinia, sixty years ago,
Was dressed in the height of the style, you know,
The pride of her fond relations;
Yet Mabel smiles at the quaint little miss,
With her frock like that, and her shoes like this—
As someone at Mabel will smile, I wis,
When the dress that today she is proud to wear
Belongs with the hoops and the powdered hair
And the patches of past generations!

But this is the question that puzzles me:
The rose's frock is the same, I see,
With the trimming of dew upon it,
That roses wore in Lavinia's day;
And the tulip's petticoat, striped and gay,
Is made in the same old-fashioned way;
And never a change, for a hundred years,
In the cut of the marigold's gown appears,
Or the shape of the sweet pea's bonnet!

Yet nobody says that the flowers look queer,
Pray can you explain to me why, my dear?
—St. Nicholas.

The Hearth Need.

I want a hearth! Deep-throated, dim with smoke,
A log ablaze with leaping elf and gnome,
Resplendent beds of crumbling ash and oak—
How can one dream in this, a hearthless home?

Oh, I am warm. This hideous affair,
Of gilded iron keeps my days unchilled.
And hired hands may offer every care,
And yet the mother-hunger is not stilled.

JULIET WILBOR TOMPKINS.

REASONS FOR PENSIONING THE GOVERNMENT CLERKS.

BY A VETERAN PUBLIC SERVANT.

As a Government clerk, appointed many years ago from the register of the United States Civil Service Commission, a voter and legal resident of a distant State, the writer thinks he can offer some suggestions that may be worth consideration, now that the subject of the retirement of Government clerks is being proposed.

The strongest argument in favor of the retirement of Government clerks on a pension is not only the fact that all the principal Governments of Europe have done this thing for years, but the fact that it gives a motive for the young clerks who have passed a civil service examination, had a thorough training in the duties of, and work required, in the various departments, to remain in the service, when they have an assurance that, after years of work, they will receive an income sufficient to support them in a modest style when old and incapacitated. This is the motive that induces the vast number of officers of the army and navy to remain in the service; many of them during some time in their life have the opportunity to leave and go into a business in which the compensation was much larger, and the probability much greater of their being able to accumulate property enough to give them a fair income during the latter part of their life; however, being sure of a pension and a provision for their families they remain in the service and the Government has the advantage of their training and experience.

With the Government clerk, as the proposed pension will be so much less—probably hundreds where many an army and navy officer receives thousands—there will always be a large number who will drop out in a few years, as they are now doing, for they study at the colleges here, gain their diplomas, and then depart to practice their profession of law, medicine, etc., elsewhere. The amount of money expended in the payment of salaries to retired Government clerks will always be comparatively small.

There is an old saying that "few die and none resign" from Government service. If one will study the reports of the resignations from the service of clerks of classes 1 to 4, from 1890 to 1902, they will find that out of an equal number of clerks not appointed and those appointed from the register of the United States Civil Service Commission, a much larger number of the latter resign to go out into a business life.

It is getting more and more difficult for a Government clerk to accumulate any considerable amount of money from his salary in Washington; rents, food, clothing, etc., are held at such extortionate prices here as compared with other cities, and the Congressman is largely to blame for it.

The Congressman gets $5,000 for a three months' stay here every other year (the rate of $20,000 a year) and is free to follow his profession or business nine months in one year and about six the other year, and 99 out of 100 do that very thing. He pays a high price for rooms and board at a private house or at a hotel and thus gives the owners of houses and hotelkeepers a reason for their extravagant prices. It may be assumed that they are not slow to avail themselves of any and every such argument to demand the extortionate prices which they receive or pretend that they receive.

Another important fact has had very little or no consideration; it is this: When the salaries of Government clerks were fixed before 1860 at from $1,200 to $1,800, these salaries were equal to the average paid to a city clergyman in most of the cities, with possibly the exception of Boston, New York, and Philadelphia; also equal to the salaries of judges and other professional men.

Since that time the salaries of clergymen have been raised to $5,000, $6,000, and upwards; those of judges doubled or more; Congressmen who received at that time $3,000 now receive $5,000, but the Government clerk receives the same salary as fifty years ago when the cost of living was not one-half what it is at the present time.

More than one Congressman while speaking on the subject of the salaries of the clerks has remarked that "there were any number of persons throughout the country who would be glad to take the positions of these clerks at the same or a smaller salary," but they never state the fact that, for one person who would seek a clerkship at $1,800 or less, ten would be willing to take their places with the accompanying salary of $5,000 for three months.

S. A. R.

Why Rich Americans Buy Art Works Abroad.

By CARROLL BECKWITH, N. A.

The announcement from London that Mr. J. P. Morgan has recently paid $175,000 for a painting by Titian of "The Holy Family," is apt to cause the average American, who is not versed in art matters, to ask himself this question:

"Why do American millionaires pay large sums for pictures abroad, when the merits of American artists are widely recognized and patriotism would naturally be expected to prompt and encourage the patronage of native talent?"

The reason for such purchases as our wealthy Americans have recently made; namely, the "St. Anthony of Padua," by Raphael; "The Duchess of Devonshire," by Gainsborough; and other similar important purchases, is obvious. No more enlightened contribution could be made to our store of intellectual wealth in this country than these works of art.

No competition exists between the works of the modern producer and the works of the old masters. Their example and influence are of unlimited value to the artist, who now makes pilgrimages abroad to study them, and keeps them before him in photographic and other reproductions for his own improvement in his work. Too many such purchases cannot be made; taking it for granted, of course, that the owners will allow the public, or at least the artists, opportunities of seeing them.

The gifts of Henry G. Marquand to the Metropolitan Museum have done as much to educate and elevate public tastes as any other public gift ever made in this country. An artist from Denver or San Francisco finds himself amply repaid for the time and expense of the journey by a few hours' study of the splendid Van Dyke or Rembrandt or Velasquez in the Marquand Gallery of the Metropolitan Museum.

It must be borne in mind that such works as these and Mr. Morgan's recent purchases are esteemed by all educated and cultivated people as among the great treasures of the world. There are no duplicates, they cannot be repeated, and wherever they are people of refinement and culture will make journeys and pay money to see them.

In view of these acquisitions and their great educational influence, does it not seem unjust that our Government should make their owners pay a penalty for the privilege of bringing them into this country? This was possibly justifiable at the time of our civil war, when a tax of 10 per cent was levied on works of art as luxuries, because at that time our country needed the money; but now, with an overflowing Treasury, to make a generous American pay 30 per cent for the privilege of conferring a great benefit upon us seems out of all reason.

The American artists, which is the class most affected by this duty, have repeatedly clamored for its removal, and were only successful for a period of four years in the Wilson tariff bill.

The fact that American artists are not more liberally patronized by their wealthy countrymen is to be deplored, and is largely due to their lack of appreciation of the skill and high merit of the work being produced in this country.

American UNIVERSITY ATHLETICS English

A COMPARISON.

By W. HUGH WALKER, B. A., Jesus College, Cambridge University.

Since intervarsity contests between teams representing Oxford and Cambridge and those of American universities have become so deservedly popular it is interesting to make a few comparisons between the athletics of the two countries, so far as universities are concerned.

A direct comparison is in many instances difficult, since Americans, prone to advancement, have materially altered the previously existing code of rules.

The branches of athletics in which the varsities of the United States may compete on even terms with those of England are rowing, athletics proper, and, shortly, probably, football and cricket. In rowing as oarsmen know the Americans adopt the short stroke as opposed to the long sweep. As to which style is the more effective, opinions differ; but I am inclined to cast my vote for the sweep, which is being gradually adopted here, with good results.

The reception of the American crews at Henley shows that the question excites great interest in England, and I venture to think that should the "Grand" come over here they would not begrudge the victory. The second branch admits of no comparison. The same training and severe coaching are necessary, and results about equal.

The reception Americans meet with in England and vice versa need no comment. Such meetings do more to bind nations together than is generally imagined. Young America and Young Britain reciprocally and heartily extend the right hand of fellowship.

Football, the game most dear to the heart of American youth, is fast assuming the position of national game in England. Alas! poor cricket! When football was originally introduced at Harvard in 1876 Rugby rules were followed, but owing to the uninteresting features of the "pack" the game was made more open.

A similar change has recently been made by the Northern Union in England. The advantage is obvious—the spectators get a run for their money. Association football is not followed here, nor much in England, by amateurs; it is essentially a professional game.

One word on this subject: English football has proved that professionalism and amateurism must be separate. Let the captains of the varsity teams see that the thin edge of the wedge is not inserted, at the same time remembering that many objections on slender grounds create a feeling not conducive to the best interests of inter-university sport.

Rough play, greatly on the increase, should also be eradicated by stringent measures. Let sport be sport, and not brutality.

As to cricket, this excellent summer pastime does not meet with American appreciation. Philadelphia and other clubs are leading the way to add one more to the attractions of international varsity matches.

Englishmen play baseball and acknowledge willingly its excellencies. Let Americans reciprocate. New Yorkers who have visited lords or the oval in London must remember the picnic scene with pleasure—a garden party on a large scale.

I look for the undergraduate who will organize an inter-university cricket match. He would, I feel sure, be hailed with enthusiasm by both past and present 'varsity men in America, and as to his reception in England, I have no misgivings.

Farewell.

"Farewell!" Another gloomy word
As ever into language crept.
'Tis often written, never heard
Except

In playhouse. Ere the hero flits—
In handcuffs—from our pitying view,
"Farewell!" he murmurs, then exits
R. U.

"Farewell!" It is too sighful for
An age that has not time to sigh.
We say, "I'll see you later," or
"Good-by!"

When, warned by chanticleer, you go
From her to whom you owe devoir,
"Say not good-by," she laughs, "but au
Revoir!"

Thus from the garden are you sped;
And Juliet were the first to tell
You, you were silly if you said
"Farewell!"

"Farewell," meant long ago, before
It crept, tear-spattered, into song,
"Safe voyage!" "Pleasant journey!" or
"So long!"

But gone its cheery, old-time ring;
The poets made it rhyme with knell.
Joined, it became a dismal thing—
"Farewell!"

"Farewell!" Into the lover's soul
You see Fate plunge the cruel iron.
All poets use it. It's the whole
Of Byron.

"I only feel—farewell!" said he;
And always tearful was the telling.
Lord Byron was eternally
Farewelling.

"Farewell!" A dismal word, 'tis true.
(And why not tell the truth about it?)
But what on earth would poets do
Without it?

—Chicago Tribune.

THE LOOSE CLOAK OF THE SEASON

A long coat which, by some tailoring necromancy, is equally adapted to the plain uses of the traveler and the elegant ones of the operagoer, is the property of a visitor to New York. She wore it when she was met at the train and her hostess exclaimed over its suitability. And later it showed itself equally adapted to mere frivolity.

It was a loose ulster of black moire, lustrous and dust shedding. The back was not the shapeless sacque affair common among ulsters this winter, but a loosely fitted one, the three seams giving the grace. The front was very loose, double-breasted, fastening with large, dull silver buttons. It was lined with satin of a grey light enough to be appropriate to festivities and dark enough to dare the cinders of travel. The rolling collar came down in rather broad revers in front and a detachable shoulder cape in three scant ruffles and a storm collar provided for additional warmth when that was needed.

Another very attractive long coat was seen at a tea last week. It was distinctly a carriage wrap, however, and not a garment of general utility. It was of black broadcloth and it was made apparently in one piece. The back was seamless and the front loose. The wearer, it should be added in the interest of esthetics, was very tall and slender. There was a high rolling collar and this graduated into rolling bands down each side of the front—a sort of kimono effect. This collar and the bands were of turquoise, blue doe skin embroidered in black. The cloak was lined with a heavy blue charvet silk, through which big, vaguely defined blossoms in black and white wandered.